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"Index" expressly names the Gospels. On page 201 n.* "bedchamber" is a slip of the pen for "couch."

GEORGE F. MOORE.

Ave Roma Immortalis. Studies from the Chronicles of Rome. By FRANCIS MARION CRAWFORD. (New York: The Macmillan Co. 1898. Two vols., pp. x, 332; ix, 344.)

DURING this generation we have become so accustomed to the prevalence of the artistic and archaeological elements, in new books on Rome, that *Ave Roma* comes with the advantage of novelty in its unexpected treatment of a well-worn subject. At the same time a great deal will be required of the author because of his long residence in Rome, his well-known familiarity with the theme, and his reputation as a writer. In its general elements, Mr. Crawford has produced the kind of book to be expected of a writer of fiction, who seeks for characteristic facts and settings, delves into the past as well as the present to find them, and when found proceeds, in order to compose his picture, to strengthen their tragic outlines or to invest them with the rich colors of a poetic fancy. Accustomed to gather material for his fiction among the very kinds of people he paints for us in this book, his aim is to portray the life of Rome at its great periods, both in its general phases and its special dramatic incidents. He would not care—even were he able—to cast his stray anecdotes and disjointed essays into a connected whole; that would be the work of a scholar, whereas his aim must surely have been to write a readable popular book, without pretense of making it systematic or learned.

The arrangement, though it may at first seem peculiar, is really necessitated by these characteristics. It commences with some introductory essays of historico-pictorial content. "The Making of the City" (I.) sketches somewhat dreamily the legends and primitive life, though without reference to Latins or Sabines, tribes or form of government, and then refers to the establishment of the republic and the wars with Pyrrhus and Carthage. Under "The Empire" (II.), after some preliminary character-sketching of the Gracchi, Marius and Sylla, there follows a detailed eulogy of Julius Caesar as the greatest man that ever lived, and a somewhat frigid estimate of Augustus. Then the entire imperial period is dismissed with the summary explanation that it was created and directed by the army and undermined by Christianity and the barbarians. "The Rome of Augustus" (III.) is a chapter from which we expect great things until we find that it consists of an essay on Horace and his famous walk with a bore. Even that disappointment hardly prepares us for the absence of the medieval in the following chapter (IV.), entitled the "Middle Age," largely devoted to a discussion of the tyrannical power of the father in the ancient Roman family.

Whereupon the author, imagining that the historical antecedents are presented and the ground satisfactorily cleared, introduces the main body

of the book, treating of Rome topographically under the headings of the fourteen *rioni*, the regions into which the medieval city was divided, each organized under its captain and banner into a force representing the Roman people as distinct from the papal court and the barons. Each *rione* is discussed in turn, some building being often made the peg on which to hang a story, nearly always of the late Middle Ages or the Renaissance, for of classic or early Christian stories Mr. Crawford is extremely chary.

There are popular festivals of olden time, such as the *Coromania*, the warding of the witches, or the Carnival ; public ceremonies, like the imperial coronations and the processions ; tragic incidents, such as the fratricides of the Mattei family or the Orsini and Colonna feuds ; character-sketches of great men like Arnold of Brescia and Rienzi ; descriptions of a period or state of society, like the life of the medieval barons, of the Roman nobles and their households in the Renaissance, or of the Jews in the old Ghetto. The most satisfactory treatment of a single *rione* is that of the Capitol (Campitelli), with its dream-pictures of life in the imperial forum and contests in the Coliseum, and with its pen-pictures of medieval revolutions clustering about the old Capitoline fortress and the Ara Coeli.

After ending his topographical trip for anecdotes at the threshold of the Vatican, Mr. Crawford closes with three somewhat systematic chapters on Leo XIII., the Vatican and St. Peter's. His sketch of the great pope is sympathetic and masterly, and for the rest he aims to give, here as elsewhere, impressionistic effects of atmosphere and personality rather than descriptions of things.

This is the subject-matter of the book. As for the manner of the telling, one feels almost at every point the hand of a dexterous artist in word-combinations and scenic effects, able to conjure up life-like scenes ; in fact in many episodes the colors are laid on rather heavily and the style sustained at so high a tension that it is as if one were invited to dine off caviare alone ; one would welcome more frequent recourse to easier diction to relieve the strain.

The impression that the book leaves will depend on the class to which the reader belongs. The average reader is likely to sum it up as a sheaf of well-told dramatic stories, pen-portraits and essays, loosely bound together by an easy narrative. He will not care to enquire whether there is logic in the arrangement, completeness and due proportion in the picture, or perfect accuracy in the details, provided he is kept interested and imbued with local color—as he surely is.

On the other hand, the lover of Rome, familiar with the details of its past without being a specialist, will be charmed by the vivid presentation of many things he knows, but he will also miss much that is vital : he finds but little that relates to such themes as the rich life of imperial Rome ; the early Christians, their catacombs and churches ; the transformation scenes by which the ancient passed into the medieval city ; the monastic and religious Rome of the past with the pageantry of the papal

court ; medieval art and its countless memorials ; the life and work in the city of the great artists of the Renaissance, or even the literary life of the humanists and their successors of the " Arcadi " and " Lincei. " Were such a lover of Rome taxed with unreasonableness in demanding so much, he might declare that such things should have been substituted for much gossip padding and irrelevant matter ; such as the attempt to portray in fifty pages the origin, technique and history of various branches of Italian art—especially painting—during the Middle Ages and the Renaissance. Regarding this essay, tucked in at random under the *rione* of Trastevere—one cannot see why—the familiar question spontaneously occurs : "*Que fait-il dans cette galère ?*" What have the literary landmarks of Rome to do with Cimabue and Mantegna and the Tuscan revival, especially when the author consistently omits any discussion of works of art in Rome ?

Finally the average specialist, disappointed in his search for new information or for scholarly study or presentation of sources, would probably seek to determine whether the well-known facts here used are presented with accuracy and the conclusions drawn in a trustworthy manner. As he turns the pages he will find it said that Rome kept on growing in power after the expulsion of the Tarquins ; that it was the Roman army that set on the throne such emperors as Tiberius, Trajan, and Marcus Aurelius ; that the Latin of the mass was the Latin of the Roman slaves ; that the feudal system and castes and the medieval guilds developed from the tyranny of the ancient Roman father ; that up to the eleventh century the bishops of Milan, Naples and other Italian cities commonly called themselves popes, much to the distress of the Roman pontiff ; that in the churches the *confessio* (really the place under the altar containing the relics of the martyrs) was the altar-rail (!), because the confession was made there—an original explanation of the author. These statements would suffice to bring tears to the glassiest historic or archaeological eye and make our specialist devoutly thankful that the author was not oftener inveigled out of the simple field of anecdote into the more perilous path of general historic causes and conclusions.

Of these three opinions the amiable verdict of the average reader would seem the fairest, as the book was evidently written for his benefit. Even thus we cannot echo the sentence of one reviewer, that Rome has been long waiting for its literary historian and is fortunate in having at last secured him in Crawford. Entertaining and rich in varied interest as *Ave Roma* certainly is, it but makes more evident the fact that Rome still waits for an unwritten book that shall unfold the endless scroll of the entrancing story of its life—or rather of its several and contrasting lives—by some man capable of handling all the material, yet of so living in the past as to subordinate it to the vital human interest, and capable also of painting word-pictures with colors mixed on the palette of truth and perception.

It is certainly not lack of material that has kept this dream unrealized. For all but the pre-imperial period contemporary documents abound. The "Chronicles of Rome," whatever may be meant by this

vague term in Mr. Crawford's sub-title, seem to be claimed as sources for his book, and yet he would be the first to disclaim having approached them at any but a respectful distance, through the eyes of modern writers like the "learned Baracconi," whose book on the Regions of Rome he follows in his arrangement and often quotes in his stories. What a wealth of anecdote could he not have garnered had he been a historian instead of a *raconteur*, and gone to the "Chronicles;" connecting the pages of ancient Roman history with the relics of the city, weaving around churches, monasteries and streets the magic of early and medieval legends and stories from the Lives of the Saints, from the "Liber Pontificalis" and old historic texts to whose plain accounts he could have lent the magic of life and color!

A. L. FROTHINGHAM, JR.

Die Griechischen Christlichen Schriftsteller der ersten drei Jahrhunderte. Herausgegeben von der Kirchenväter-Commission der königl. preussischen Akademie der Wissenschaften. *Hippolytus Werke.* Erster Band. Exegetische und homiletische Schriften. Herausgegeben . . . von G. NATH. BONWETSCH d. u. o. Professor der Theologie in Göttingen und HANS ACHELIS, Privatdozent der Theologie in Göttingen. (Leipzig: J. C. Hinrichs. 1897. Pp. xxviii, 374; x, 309.)

PATRISTIC research stirs in many a religious reformer an echo of the old complaint: Earthquakes in Lisbon *et l'on danse à Paris!* Such an impatient spirit should heed the prescription for flagging religious zeal offered by so bold a scorner of dead tradition as Paul de Lagarde. Whatever success Germany has had in politics, he declared, sprang from the documents of the *Monumenta Germaniae*, and the great advance in knowledge of ancient history, philosophy, and language was due to the men who gathered Greek and Latin inscriptions or issued the Berlin text of Aristotle. "An edition of Origen, of the various *Parallela Sacra*, of Cyril of Jerusalem, of Makarius and the Fathers of the desert, of the great scholastics, would affect religion as those monuments affected patriotism, as the Berlin Aristotle and the *Corpora* affected the philology of the ancient languages" (*Memoir*, p. 175). This opinion lends interest to a great undertaking of German scholarship the first fruits of which are presented in the volume here considered.

In 1891 a Church-Father Commission was appointed by the Prussian Academy of Sciences to collect and publish all the literary monuments in Greek, except the New Testament, of the earliest Christianity and the growing Catholic Church to the time of Constantine. Even late Jewish works of Christian currency or Christian redaction are to be included and wherever the Greek original fails the ancient translations will be given. The execution of this project has been aided by an endowment belonging to the Academy: the Hermann und Elise geborene Hackmann Wenzel-Stiftung. The series will be complete in some fifty volumes and will be